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undertakes a re-examination of several well-known and still much-discussed masterpieces, such as the Victory of Samothrace and the Aphrodite of Melos, and by reason of his fine taste and sound judgment is almost everywhere convincing, even in instances where one has long held an opposite view. The chapter on Graeco-Roman art is the least satisfactory—bearing as it does many marks of incompleteness. But we cannot complain; the fault lies with Time, not with the author.

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*The Pronunciation of Greek and Latin, The Sounds and Accents.*

By E. H. STURTEVANT. Chicago: The University of Chicago Press, 1920. Pp. xiii+225.

The book consists principally of a collection, selection, and arrangement of descriptions of the sounds of Latin and Greek vowels, diphthongs, and consonants, as left by the ancient grammarians and men of letters; these descriptions vary from incidental allusions to scientific discussions. "The Nature and Value of the Evidence," as presented in the first chapter, is supplemented by a brief commentary accompanying and evaluating most of the passages cited. Although not indispensable, the translations of these passages which are provided in footnotes increase in several ways the usefulness of the book. Besides the general convenience of a translation, there is here offered by this medium a concise interpretation of technical terms, for which acquaintance with the idiom of the languages, unaided, would not be an adequate substitute. The translation at times approaches paraphrase, other considerations being judiciously sacrificed to lucidity as to the points of immediate interest. The volume is completed by short chapters on the Greek and Latin accents, presented after the plan of the chapters on the sounds, and indices of subjects and ancient authors respectively. Tables and graphic devices are occasionally resorted to and the typography is attractive.

The utility and interest of this work should not be limited to specialists in comparative grammar. Scholarly as is the treatment, it is, nevertheless, not so fraught with technical terms and phonetic symbols as to embarrass the layman. There is provided in convenient form the commentary of Romans and Greeks as to how the sounds in their own languages were pronounced; and, if the editing must occasionally serve as a corrective, there is still an advantage and a freshness of interest for the reader in dealing directly with the sources. Teachers in secondary schools, for instance, can find immediate contact between their teaching and such discussions as that of the proper pronunciation of *ei* (pp. 122 f.) or the quality of Greek and Latin accents as affecting the reading of verse—matters as to which there is no uniformity of practice. A degree of emancipation from dependence upon the apparently arbitrary statements of the briefer grammars and the textbooks might well

be secured, through reference to such a handbook as this, by many teachers whose literary familiarity with Latin and Greek is much above their knowledge of this part of the field. So, the passage from Donatus on pp. 216-17 is paraphrased in the opening pages of every beginning Latin book.

I note the following typographical errors: on p. 69, n. 1, *The Captive* (of Plautus) for *The Captives*; on p. 70, in Horace *Carm.* i. 7.4, *Temple* for *Tempe*; on p. 110, in Servius iv. 445.8ff. K., *pleurumque* for *plerumque*. On p. 177, n. 2, the translation of the first sentence of Quintilian xii. 10.27-29 is omitted, contrary to the author's policy.

In translating Velius Longus vii. 54.16ff. K. on p. 46, n. 1, the author renders *Unde illud quod pressius et plenius sonet per duo i scribi oportere existimat*, "Wherefore he thinks that that which has a tighter and fuller (?) sound should be written with double *i*." Below he reaffirms his doubt as to the meaning of *pressius et plenius* here. May it not be that these words, though elsewhere, perhaps, used technically, are here employed in their more general literary sense? Cf. the author's translation of *plenius*, again from Velius, on p. 87, n. 1. As a mere matter of Latinity, by a sort of ἀπὸ κοινοῦ construction, the following translation might stand: "Wherefore that which would be pronounced more strictly and completely *so*, he thinks should be written with two *i*'s."

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*A Classical Technology. Edited from Codex Lucensis, 490. By JOHN M. BURNAM. Boston: Richard G. Badger, 1920. Pp. 170. \$2.00.*

This book contains Latin text and translation, preface, glossary, commentary and supplement (to the preface). It is of general interest for two reasons: it gives some idea of the processes of ancient craftsmen and it throws light on the Vulgar Latin of the early Middle Ages, as it contains ninety new words. The processes described involve dyes, inks, varnishes, metals, cements, and glues, etc. Two examples may be given.

Onion green color will be produced thus: take turkey oak wood or some hard-berried wood and clean its branches of the bark and hew down the surface smooth; then put it in the water and cover it up in a place where it is muddy for twenty years. Then take it out and let it dry in the shade for one year. Then make of it what you please. How to make a varnish for colors. Linseed oil four ounces, turpentine two ounces, larch two ounces, frankincense three ounces, myrrh three ounces, mastix gum three ounces, betony one ounce, cherry gum two ounces, poplar flower two ounces, almond gum two ounces, fir resin two ounces, all of which are to be crushed. . . .

The text of the Lucca MS was published by Muratori, but not very satisfactorily. The present text is based on a careful scrutiny of the MS. As Burnam admits that the author often lapsed from the rules of grammar, it is